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Digital Art Reflection

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The Language of Visual Film

As Andreas Huyssen explains, “All modern and avantgardist techniques, forms and images are now stored for instant recall in the computerized memory banks of our culture,” eventually concluding that we live in a technologically advanced world so that artists can reference and be inspired by pieces of the past. However, this ability to fuse qualities stored in “the computerized memory banks” and modern inspiration is difficult. In my opinion, combining themes of the past and present through the application of advanced technology, such as Digital Effects, provides a piece with more dimensions. To clarify, although professionals still struggle with this concept, applying several technologies in one piece will present a larger significance, as it will push our society to find the countless ways to fuse present and past technologies.

In addition, the constant evolution of the relationship between art and technology is astounding; with every piece that pushes the limits of technological and creative limits, artistic genres are constantly growing and developing into something new. As the article mentions, this “dramatic” process involved evolutions in genres including cinematography, specifically narrative filmmaking, and typography. In a similar way, by using old technologies to develop new innovations, the art world is transformed in terms of inspiration. Artists, such as filmmakers, animators, and photographers, find new sources of inspiration because as the technological advances of a society changes, the cultural values and priorities change as well. Therefore, it is intriguing how a visual art form can illustrate not only the development of technology, but also the change of cultural values.

The interview with Mind Lipschultz, an editor, was also interesting, as she argues the convenience of Adobe After Effects and Photoshop, contrasting with one’s inability to access or even afford animating and editing with other software in the past. Therefore, Lipschultz highlights the convenience of Adobe. However, this argument can be taken one step further; in using such accessible software such as Adobe, one is able to create art that is beyond anything he or she created in the past. In other words, the artist now has the tools to push the boundaries of art, using new innovations. In this way, the convenience of Adobe improves both the process of creating art, as Lipschultz asserts, and the final product.

Furthermore, the author of “After Effects or the Velvet Revolution” analogizes visual art to language, concluding “ a new hybrid visual language of moving images in general” is growing in modern day. Through this example, the idea of visual art evolving and expanding to new lengths is presented, similarly to how a language changes into different dialects over time. Furthermore, this process of changing also reveals this idea of a cycle in terms of developing innovations. In the visual art arena as well as other institutions, it takes time and the exploration of old technologies to develop new innovations. As mentioned in the article, it was not until the 1990s at which animators and graphic designers could use advanced software as a “commonplace,” proving that any development takes time and exploration.